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*naturelle*, which had a great success and which Wieland translated into German.

In 1812 Meister was surprised by the publication of five volumes of the *Correspondance* (from 1770-1782) without his consent or knowledge. The work was attributed only to Diderot and Grimm. Meister then determined to continue the publication himself and in 1813 five volumes containing the *Correspondance* for the years 1782-1790 appeared. Meister was too little concerned about his literary reputation to allow his name to appear on the title-page, and it was not until the edition of the *Correspondance* by Maurice Jau-neau, 1877-1882, that Meister's large share in the work became known.

Meister had arrived in Paris just after the birth of Mme de Staël, who was named Germaine for her god-mother, Mme de Vermeux. Mme Necker's friendship for Meister was inherited by her daughter, who had known Meister all her life and after the death of Mme de Staël her children continued in their letters to show their love and respect for the venerable old man.

The most interesting of the letters published in this volume are those written during the reign of terror, when Mme de Staël, having taken refuge in Switzerland, made heroic efforts to enable both friend and foe to escape from Paris. These letters breathe enthusiastic devotion and undaunted courage and reveal to us the great kindness of heart so characteristic of this great woman.

It will be noticed that these letters, written to one much older than herself, although they are always sincere and frank (Mme de Staël could not be otherwise), nevertheless have a more subdued tone than is common with Corinne. Again, the fact that Meister was an admirer of Napoleon caused the letters written during the Empire to show a slight feeling of restraint. Sometimes one is tempted to find fault with Mme de Staël for too often writing merely in order to ask a favor of her old, complaisant friend, without in return taking him fully into her confidence.

On the other hand, in the extremely interesting letters to A. W. v. Schlegel, written in 1813 and printed as an appendix to the letters to Meister, the tone is quite different. Addressing an intimate friend of about her own age, the tutor of

her children, she writes as though she were speaking to him. In these few letters to Schlegel we get a better idea than from the long series to Meister of the real Mme de Staël, that passionate and impulsive woman, ambitious to succeed in literature, in politics and in society, whose whole heart belonged to her friends, but who exacted a like devotion in return, and who, insatiable in her many desires, always eager and indefatigable, too soon exhausted her strength and died worn out by her own energy.

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## SPANISH LITERATURE.

*Cuentos Castellanos*, selected and edited, with notes and vocabulary, by MARY D. CARTER and CATHARINE MALLOY. Boston: D. C. Heath & Co., 1902. Pp. vi, 200.

Teachers of Spanish among us will welcome a good collection of short stories suitable for early reading. One or more are promised us, but none has yet appeared quite up to the desired standard. The present one is exceptionally weak in making good any claims for intrinsic worth. It is composed of eight selections, headed by Valera's *Pájaro Verde*. Most of the remaining seven are of doubtful merit for their purpose, and are chiefly notable for their lack of interest, point, or moral. All but two occur in the Paris volume of *Cuentos Escogidos* ("de los mejores autores castellanos contemporáneos"), published by Garnier: a mediocre source of supply containing some good matter but much more that is thoroughly decadent in theme and tone. The American volume has a critical editorial comment on each of the authors represented, comments containing little of biographical facts and scarcely anything else of interest to the reader. It is a singular coincidence—even if it be an accidental one—that these comments read like free translations, in whole or in part, of the corresponding introductions in the Paris volume.

The editorial workmanship is in keeping with the poor literary taste displayed in the quality of

the selections, and is scant in redeeming features. A close inspection reveals a long and tedious chapter of defects, only a few of which, because of lack of space, can be registered here. The vocabulary in particular abounds in omissions and mistakes, upward of a hundred of these having been noted; not to speak of many more with definitions incomplete or inadequate to the sense of the text. Although the book is assumed to be complete for the needs of the reader, it omits any explanation of a number of difficult terms, while the explanation given to others is misleading or quite erroneous. Here are a few samples of the former:—

Page 17, l. 11, *turrón de Jijona* (neither word occurs in vocab.), a highly esteemed Spanish confection; p. 17, l. 19, *¡ Quién la viera ahora!*, ‘would, or how I wish, that I might see her now!’ (perhaps an elliptical expression from *¡ Quién sería más feliz que yo si la viera ahora!*); p. 23, l. 7, *se las prometen felices*, i. e., ‘have pleasurable anticipations’ (with slight prospects of realization); p. 48, l. 5, *¡ Que* (sic) *había de saltar!* *¡ Que* (sic) *se había de meter!*, ‘the idea of (her) jumping, of (her) putting herself! (i. e., here, getting on the railroad track); p. 54, l. 15, *por una merienda*, ‘for a song’; p. 65, l. 17, *¡ Cómo ha de ser!*, ‘how can it be helped!’; p. 87, l. 7, *y no haces nada de más*, i. e., ‘that’s quite proper.’

The following are a few of the misleading or erroneous editorial contributions: P. 3, l. 24, *resucitó* from *resucitar*, “to resuscitate, to renew.” here the verb is neuter, ‘to come back to life.’ P. 6, l. 28, *crencha*, “parting of the hair:” for ‘tresses,’ ‘locks.’ P. 31, l. 20, *estar fresco*, “to be disappointed, to be lost:” for, ‘to be in a “pretty pickle,” in a scrape.’ P. 46, l. 6, *despuntaba*, “to commence, to begin:” for, ‘to blunt;’ i. e., (here) ‘to cut off’ (the corner of). P. 46, l. 8, *jicara*, “little cup:” for, (here) ‘insulator’ (= *aislador*). P. 57, l. 24, *inútil* is here, specifically, ‘unfit for the (military) service.’ P. 61, l. 6, *constipado*, “constipation:” for, ‘cold’ (which *constipado* always means, and of which *resfriado* is a common synonym). P. 66, l. 1, *sudando como un pollo* = *hecho un (pollo de) agua*, which seems to have suggested to the editors their only clue, for their vocab. under *pollo*

(= fowl), as “pool, drain.” The expression means *estar lleno de sudar*, and may have originated from the hyperbolical idea of thorough aqueous immersion as presented by the soaked plumage of a fowl; cf. ‘dripping like a wet hen.’ P. 66, l. 12, *de un tirón*, “at once:” for, ‘with a jerk.’ P. 68, l. 9, *se deshicieron* (*en elogios*), “they melted, became uneasy:” for, ‘they were lavish’ (in praise). P. 85, l. 11, *americana*, “a kind of coat:” for, specifically, a ‘sack coat.’ P. 87, l. 8, *adefesio*, “extravagance, folly:” for, ‘looking like a fright.’ P. 87, l. 21, *partida*, “departure:” for, specifically (here), ‘lot, quantity.’ P. 89, l. 5, *velones tríplicos*, (the last a typ. error for *típicos*?), “night-lamp:” it is not necessarily a special kind of bed-room lamp but the typical old-fashioned fixture, of ghostly illuminating power, found in Spain and some parts of Italy, and of lineal descent from the standard old Roman article. P. 99, l. 19, *basquiña*, “upper petticoat (?) worn by Spanish women:” possibly the editors refer to a (kind of) ‘skirt,’ a form of short-skirted gown or jacket characteristic of the female garb of certain parts of Spain, particularly in the North. P. 112, l. 9, *viejo verde*, “strong old man:” for, ‘gray-haired dandy.’ P. 112, l. 23, *por todo lo extremo*, “in every part of the arena:” for, ‘to the utmost.’

Apart from mere inaccuracies or omissions, the vocabulary has some remarkable examples of splay definitions, as, e. g., *descabellar*, “to disorder or undress the head;” *quinto*, “the one on whom the lot falls to serve in army:” for ‘conscript’ or ‘recruit’ (*recluta*); *sebe*, “place enclosed with a high paling,” for ‘inclosure’ or ‘lot;’ *constipado*, “stoppage of cuticular pores occasioned by cold,” etc.

The text, such as it is, would have gained by the absence of a number of passages and expressions, which, in an elementary class, can hardly avoid causing embarrassment to both teacher and learner. The writer disclaims any special squeamishness in such matter. But obviously many things may be freely allowed in a book for ordinary purposes which cannot for a moment be tolerated in a language text liable to *intensive* reading in mixed classes: in other words, one in which every sentence and word are subject to

careful analysis. In the writer's judgment, the present volume has too many places of this nature standing for an expression of thought that may be proper enough in good literature but which are only stumbling blocks for elementary classes. He might point out a number of these examples. But the topic is an ungrateful one. *Peor es meneallo*.

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### GERMAN LITERATURE.

*Unter vier Augen*, Lustspiel von LUDWIG FULDA.  
*Der Prozess*, Lustspiel von RODERICH BENEDIX.  
 Edited with Notes and Vocabulary by WILLIAM ADDISON HERVEY, Instructor in Columbia University. New York: Henry Holt & Company, 1902.

Just why these two pieces should be edited together does not seem clear, for there is no connection between them. Doubtless the editor's purpose was merely to adapt for early reading some unhackneyed and interesting material. The two short plays, which are of about the same difficulty, are written in a very different style. The first is reprinted from Thomas and Hervey's *German Reader and Theme-Book*,—the notes being revised and expanded. The reviewer has a warm feeling of gratitude to Roderich Benedix, for he found no other literature so helpful in acquiring the language of everyday life at the beginning of his student days in Germany as he did the *Haus-theater* and other pieces of Benedix.

The selections are undoubtedly good ones, and the editor has done his work carefully and thoroughly. The introduction and vocabulary are ample, and the notes are suggestive and stimulating. There are, however, a few points to which exception might possibly be taken.

p. 1, l. 3, *nur*: no satisfactory rendering for *nur* in this sense either in the notes or in the vocabulary.

p. 13, l. 9, *schon*: this use of *schon* is explained neither in notes nor in vocabulary.

p. 36, l. 17, *so eine*: this colloquialism might well be commented on.

p. 37, l. 27, *das*: 'that sort of people.'

p. 38, l. 9, *auch*: *auch* thus used is nowhere explained.

p. 38, l. 16, *Haben Sie gesehen heute beim Termin*: colloquial word order; cf. note to p. 44, l. 11.

p. 41, l. 15, *Sie hätten ja können bestohlen werden*: a cross reference to a note on a following passage,—p. 44, l. 11,—should at least be given.

p. 47, l. 25, *wird einem ganz flau*: it might prove helpful to call attention to this frequent idiom.

p. 49, l. 26, *eins auswischen*: for explanation of this use of *eins* cf. Thomas's Grammar, ¶ 318, 1, a.

note to p. 2, l. 8, What is said about *Herr* and *Frau* applies also to *Fräulein*.

note to p. 55, l. 9, *was man so geschimpft nennt*: is not 'ordinarily' nearer this use of *so* than 'really.'

### Vocabulary.

*anlegen*: 'set up' or 'build' would be a good word to use of the mill.

*Delikatessenhändler*: better 'dealer in delicacies.'

*Geschmack*: the reviewer is skeptical about the statement that the plural *Geschmücke* is rare. He has often heard the expression "Die Geschmücke sind verschieden." Cf. other examples in the *Wörterbücher* of Grimm, Sanders, and Heyne.

*herumhetzen*: omitted; cf. p. 44, l. 15.

*nachtragen*: omitted.

*Schliesser*: omitted.

*übermütig*: is not the sense of this word, p. 9, l. 24, *überaus lustig*, 'exceedingly gay' rather than 'high-spirited?'

*unbedingt*: add meaning 'by all means.'

*vorig*: 'the same' is regular equivalent of *Vorige* in stage directions.

*wagen*: *frisch gewagt*, 'nothing venture, nothing have.'

In a book intended for young students such questionable English should be avoided as "There wouldn't be much to him" (note to p. 37, l. 17); "I guess we've got you" (note to p. 39, l. 27); and "be through" (vocabulary under *Ende*). In the note to p. 8, l. 29, the words 'as called in